

SEPTEMBER-OCTOBER/56

Design

MAGAZINE OF CREATIVE ART



created under direction of Paul Williams

background art by Frances Sausser

beachcomber collages



—Robert Darr Wert

for teacher and craftsman

Flowers
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FULBRIGHT AWARDS IN ART: The U. S. Government invites candidates to apply for scholarships to study art abroad during 1956-57. The competition extends through Nov. 1st, 1956, with requests for application forms postmarked no later than Oct. 25th. Study opportunities in sculpture, painting and graphic arts available in France, Belgium, Luxembourg, Finland, Denmark, Norway, The Netherlands, Italy, Germany, Japan, India, Austria and the United Kingdom. You must be a U.S. citizen, have working knowledge of the language involved, a college degree or equivalent. For application, write: *Institute of International Education, 1 E. 67th St., N. Y. C.*, or contact regional offices in Chicago, Denver, Houston, San Francisco and Washington, D.C. Scholarship covers transportation, tuition, books, living expenses for one year.

FELLOWSHIP IN SILVERCRAFTING: offered to a student in three-dimensional design who completes schooling next Spring. Sponsor is Towle Silversmiths of Mass. Scholarship includes full year's work in firm's product development dept., on salary; trips to various New England factories and research centers; one week in N.Y.C.; trip to the International Design Conference, Aspen, Colorado. Candidates write to *Wm. De Hart, Director of Design, Towle Silversmiths, Newburyport, Mass.*

IOWA ART EDUCATORS CONVENTION will be held Oct. 12-13 at the Hotel Juler, in Dubuque. Workshops in jewelcraft, printmaking, creative elementary crafts and college level art education. Information from: *Dorothy Bechtel, Bd. of Ed., W. 15th & Locust St., Dubuque, Iowa.*

COLLEGE TEACHER'S PAY SLIPPING: every college teacher in the country must get a raise of \$1140 if higher education salaries are to be restored to 1940 purchasing power. That's not the end though; even if that were done, the profession has slipped far behind the community average, which has not stood still since 1940.

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ENTRIES INVITED FOR TEXAS CRAFT SHOW: Competition open to all Texas craftsmen in clay, textiles, metal, leather and glass. Awards. \$3 entry fee. Deadline: Oct. 12th. Show to be held Nov. 4-24 at Witte Memorial Museum, San Antonio. Write Craft Guild of San Antonio, c/o above museum for entry blanks and details.

FACTS FOR EDUCATORS: Last year, more college degrees were granted in Education than any other category—53,254. Next was Engineering (22,500) . . . There are 7,600 school districts in the U.S. which haven't any schools.

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MEET THE RURAL TEACHER

THE typical rural teacher is a woman, aged 42, and the odds are three to one she is married. As either an elementary or high school teacher, she will instruct four grades of children. She owns a car, average age: 3½ years old and drives to and from work with another teacher, alternating vehicles between them. She does not live with her parents.

The rural teacher has had little art training, usually as a student, occasionally by virtue of attending summer workshops or the facilities of a summer college. She averages about 7 to 8 days of annual sick leave pay, but a good percentage of her colleagues cannot be absent from work a single day without loss of pay.

The rural teacher finds the following subjects may not be taught in her classroom without inviting difficulties from the school board or parents: criticism of prominent business and political leaders, sex, communism, separation of church and State. She is likely to avoid discussions on these subjects with laymen in the community.

She started the past school year in debt to the tune of \$800, will borrow an additional \$280 during the current year. The rural teacher's average earnings from her profession are in the neighborhood of \$2600 annually. When this teacher goes to a summer school (and this is required at least every second or third year by her school board), it will be at her own expense—\$180. ▲

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ARTS AND ENDS

SAILOR'S LAMENT: Velasquez painted a Spanish admiral so true to life that Philip IV mistook the painting for the man and reprimed it severely for not being with the fleet.

CAN YOU TOP THIS? A Flemish artist produced, in 1904, the smallest painting in the world, executed on the smooth side of a grain of ordinary white corn . . . Turner, the celebrated English painter and water-colorist, was the son of a barber . . . In 1877 a battle scene by Detaille was refused a hanging in the Paris Salon "because it contained representations of late foes," whereupon the painter altered the caps and uniforms to those of Austrians, and the painting was shown, while yet wet, placarded "WET—do not touch." . . . Gilbert Stuart had twelve children, two of whom became painters . . . Hiram Powers removed at his own expense his statue of S. F. B. Morse which was badly in need of rebronzing, in the early 80's.

ADDRESS UNKNOWN: No stone marks the grave of Gilbert Stuart and no man knows the precise spot where rest his ashes.

STAR BILLING: John La Farge and Mark Twain were both born in 1835 with the coming of Halley's Comet, and both died in 1910 with the return of Halley's Comet . . . The French painter Marchal left a note to his bosom friend Dumas, after he was found a suicide, saying "he found it easier to face a pistol muzzle than ask a loan from a friend." . . . In the time of Alexander there were several female artists of note, Cirene, Aristarite and Calypso—the latter a painter of Pompeii.

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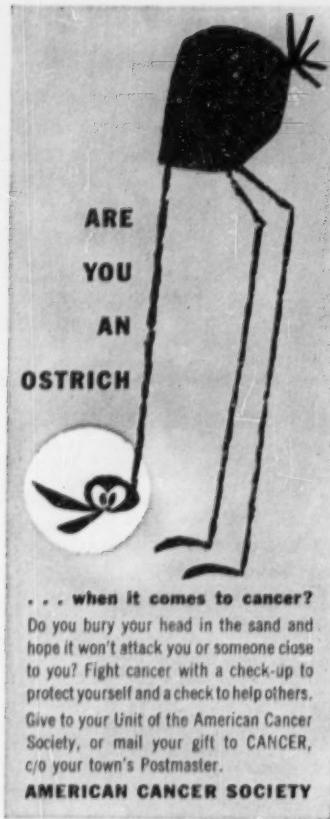
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HOW TO OVERCOME SLOPPY STUDENT WORK HABITS:

Young people are little different from many adults, when it comes to handling somebody else's property. The school years are a good time to teach a sense of responsibility. The best beginning is to require each student to buy his own art materials. The school can furnish certain costly items—staple guns, airbrush, easels—but few students are unable to spend the dollar or so it costs to own basic art supplies. One dollar will buy a good-sized sketch book, some soft pencils and a watercolor set of eight colors, including brush. For more advanced work, of course, costs will be higher, but oils and good brushes, palette knives and pastels are all "investment" purchases, good for extended future use. When a student has to pay for his own paints, he is less free-wheeling with the paint, confining its application to the drawing surface rather than clothing, walls and floor. Sloppy habits breed sloppy workmanship and set a pattern for sloppy thinking in the days to come.

An art room need not look like the garret of some movie-version Paris hovel. Materials should be put away promptly after use, making room for the next class. The instructor should stagger assignments which require extensive storage, so that each group of students has room to work properly. When one session is involved with mural painting, for example, the second group should be working on notebook sketching. Plan your sessions well ahead of time. You can't expect neatness in a classroom headed by a teacher with erratic habits. Bear in mind: neatness is an acquired art. Nobody is born with it.

HOW TO HANDLE THE POSTER-REQUEST NUISANCE:

Today is the start of "Cleanup Week"; next month is the "Blue Eagle Cub Bake Sale." Multiply this a hundredfold and you estimate the number of requests the average art teacher can expect every year for posters. What's more, this luckless individual is likely to be tapped for similar chores from the PTA, the church, community chest and every committeeman who has orders from higher up to "stretch the budget by getting free posters." Here are some ways to get out from under, gracefully.

Set up a committee of your own—the principal, art supervisor or some other disinterested party—to pass on the merits of requests received. (Stay out of the committee yourself.) Then, further limit the selection of work to be done by requiring that all normal requests must be submitted by a certain deadline each term, so they can be integrated with a specific week which your art class will use for poster designing only. You can then turn your students loose on the subjects involved, obtaining a selection from which to choose those which best meet the demands. You can also "invite" those groups requesting posters to award a prize (i.e., art book, art supplies, passes to the theater, etc.) for the top posters accepted. This adds student interest by offering additional incentive. ▲

address all correspondence to AMALIA DI DONATO
Board of Education, 240 East 172nd St., New York 57, N. Y.

THE LITTLE MAN WHO ISN'T THERE

WHERE are the art teachers? Why must nine of every ten art classrooms be run by teachers without formal art training? A survey taken for last Spring's White House Conference on Education turned up some uncomfortable facts:

The shortage of teachers in the U. S. is drastic. Poor salaries is the major factor. We are short of school buildings too, but it is harder to see. A dilapidated or overcrowded schoolhouse can be photographed to arouse public indignation in a community, but how can you photograph the teacher who isn't there? One way to get them there, of course, is to pay them decent wages. It is the duty of all of us to keep agitating for action—action to be initiated by parents, PTA groups and teachers themselves. Here is some ammunition for your shooting:

To attract new teachers, a school system must provide fringe and welfare benefits competitive to those freely enjoyed in other professions. The salary range must be increased wholeheartedly, for while it is true that a teacher gets all summer off "on pay", this pay still totals only \$3600 for the twelve months, as a national average. (And the teacher must often go to summer school himself to keep up to date.) Remember—a qualified teacher in most parts of the country is a college graduate with at least a bachelor's degree. Yet he is often paid less than a street sweeper.

We lack teachers because school enrollment has increased tremendously in the past decade; because industry has organized its public relations forces so skillfully that it has snared the cream of intelligent youth into engineering, physics, electronics and similar fields. Education has thus cut its own throat. In addition, occupational opportunities for women have increased since World War II showed how well they could fill the jobs usually earmarked for men. And that lost our schools a lot of potential teachers. Finally, for the period between 1950 and 1955, the number of college graduates (from which teachers come) sharply dropped—from a half-million to a quarter-million.

There's a brighter picture ahead, perhaps. College enrollment is finally on the increase once more. Credit (or blame) it on the Korean GI benefits. Also, the women are going to college today in greater numbers than ever before and if education can channel them toward the teaching profession, before industry takes them, there is hope for the future.

At the present time (Sept. 1956), the White House findings show we need 175,000 new teachers at once. Present enrollment in teaching courses will provide only 96,000 of these—if 100% of them take to teaching. ▲

THIS ISSUE'S COVER A handful of pebbles, some seashells and driftwood washed ashore—simple ingredients for art fun. Paul Williams, educational representative for the Prang people, was walking along a Lake Erie beach with a brood of school children, aged six to ten, when he saw the creative possibilities of the weathered debris lying all about. The result: flotsam portraits. More advanced aspects of the technique were explored by New England designer, Robert Darr Wert. With the help of his own youngsters, he constructed a colorful totem pole peopled with all manner of creeping and flying things. You'll read about these flotsam collages on page 16. ▲

the creative art magazine



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THE NIGHT VALENCIA BURNS

report by CLARA MacGOWAN CIOBAN

To the Spanish artist with a gripe, the city of Valencia offers a wonderful opportunity to get it off his chest in the annual *Falla* celebration. A half-million people crowd the downtown streets for a view of the awesome spectacle when massive floats, wood and paper statues and effigies are burned a blazing pyre. The climax is a burst of fireworks that can be seen miles away in the Spanish hills.

Technically, the Falla is billed as "An Artistic Fiesta of National Interest." Literally, it offers an opportunity to construct large scale representations of anything that is on the public's mind—civic problems, graft, bus service, public utilities, current and historic events. Hundreds of public officials are likely to go up in blazing effigy during the Fallas.

The celebration has the air of our own Mardi Gras and Rose Bowl Parade, but all the floats are doomed to a short if happy life. When the torch is applied, eager Valencians are likely to heap on broken furniture, hatracks, wagons and anything else they can haul to the huge pyre.

The origin of a Falla is medieval; hundreds of years ago, the members of the Carpenters' Guild heaped together the racks on which they had burned their lamps and candles to light the studio workshops during the dark winter nights. This burning coincided with the advent of Spring and has traditionally taken place on March 19th, to doubly celebrate the Feast of St. Joseph.

continued on next page

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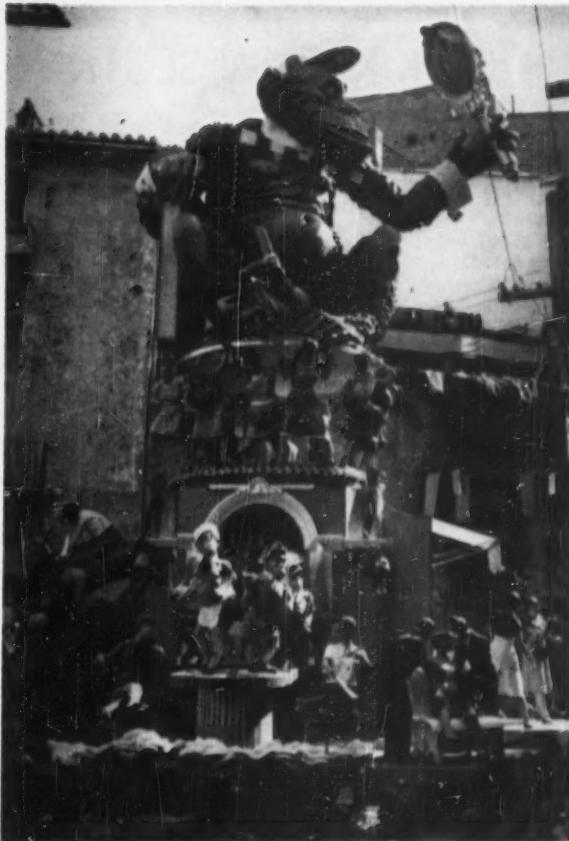
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Today, the Falla is planned with masterful thoroughness and each design is kept a jealous secret by the neighborhood committee. Each Falla is painted with oils and metallic paints. The effigies are constructed on wood frames, using canvas, paper mache and wax. The construction goes on year-around. When one Falla ends, the next one's planning begins.

Professional artists are sought to create the designs. Poorer localities, however, depend on their local talent.

On March 12th, the celebration begins, with upwards of 150 towering sculptures crowding the streets of Valencia. Bands play, wine flows, crowds scurry from one Falla exhibit to the next. All thoughts are trained on the night of the burning and the magnificent fireworks display which will bring to a climax the annual event. It is one of Spain's greatest tourist attraction. ▲

Looming paper mache, wood and plaster figures ape men's fashions in a huge float which is a winner in this Year's Falla.



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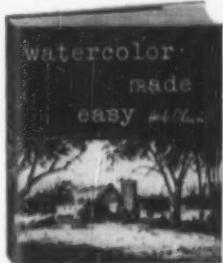
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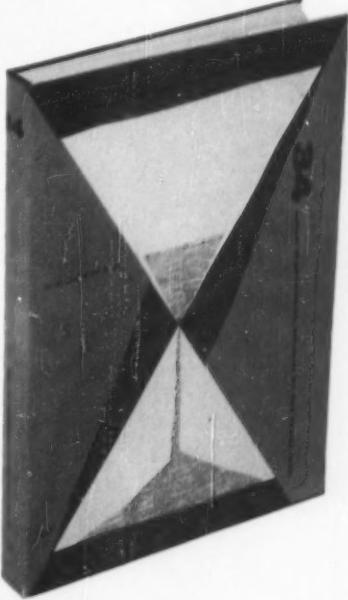
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FARRAR, STRAUS & CUDAHY, PUBLISHERS, N.Y.

INSPIRATION HAS MANY FACES

by G. ALAN TURNER

SOONER or later it happens to everyone who paints—the well runs dry. Professional, teacher, Sunday artist; it makes no difference. You are out of ideas and out of touch.

For some, the solution is to turn to abstract art, where every painting is reduced to the challenge of pure design and color. For others, it means riding buses, haunting park benches and skid row, in search of "something different." Most knowing professionals, however, have a basic solution. When the well runs dry, they go to the fountainhead of art—the museum.

Depending on your temperament and seriousness, museums can be dreary graveyards of the past, or exciting enigmas waiting to be solved. All worthwhile museums have one thing in common; they are vehicles for traveling in the stream of time.

Fragments of the past, caught like flies in amber, paintings and artifacts are priceless tickets to Yesterday. Whenever an unthinking individual slights the pursuit of art as a profession, he has failed to envision the importance of those symbols housed in an art museum. They are the stuff from which today's fashions, architecture, and knowledge are culled. They sum up a historic figure's personality far more clearly than any written account can do.

How do we see Napoleon, Caesar? Through the eyes of a past witness—one who stood before that man at that time. How do we know the physical appearance of a street in Paris four hundred years ago, or the coiffure of Marie Antoinette? By the paintings and sketches of an artist contemporary to that time.

Through the centuries artists have learned by studying and copying the work of earlier

please turn to page 42

The Great Hall of The Louvre

The Museum — where the past is
caught like a fly in a block of amber.





"Totem Pole" is the work of designer Robert Darr Wert, with able assistance by his young children. Flotsam collages have professional potentialities.

FLOTSAM COLLAGES

**pebbles and driftwood make imaginative souvenirs
of a holiday on the beach.**

AN old sculptor, who has been on the job since the last Ice Age left wet fingerprints, Lake Erie recently found its handiwork on exhibit in a new form.

This past summer, a group of youngsters, led by educator Paul Williams, invaded the beach at Kelley's Island, just off the northern tip of Sandusky, Ohio. Their project: to reap a harvest of driftwood and weathered pebbles, turning these bits of flotsam into three-dimensional collages. The results are shown on our front cover and these pages.

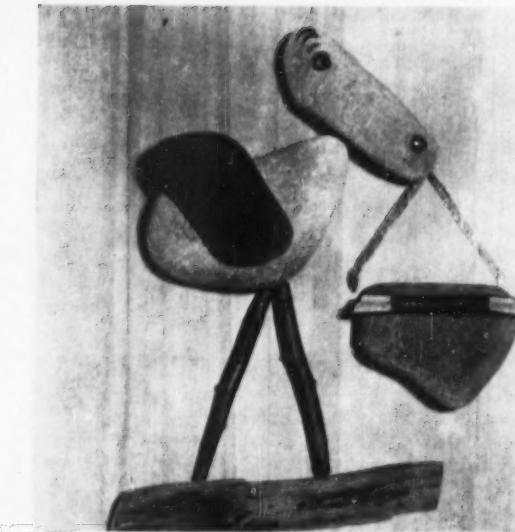
Bric-a-brac caricatures can be made anywhere that nature has done its erosive job. Stones worn smooth by wind and water, twigs and seashells—debris that provides the raw material for flights of fancy.

Is this strictly a playcraft for youngsters? Far from it, as well-known designer, Robert Darr Wert proves in his "Totem Pole" collage (left.) Working with a crew of youngsters, aged six to ten (his own), Wert mounted a potpourri of natural stone forms on a weathered plank of wood. The finished piece would lend a note of distinction to any home decor. On the totem pole, the Werts depicted soaring birds, angels, chickens and even a cow—all rendered of wood scraps, stones and seashells. Here and there, to lend a spot of brilliance, a form was intensified with Dek-All painting colors.

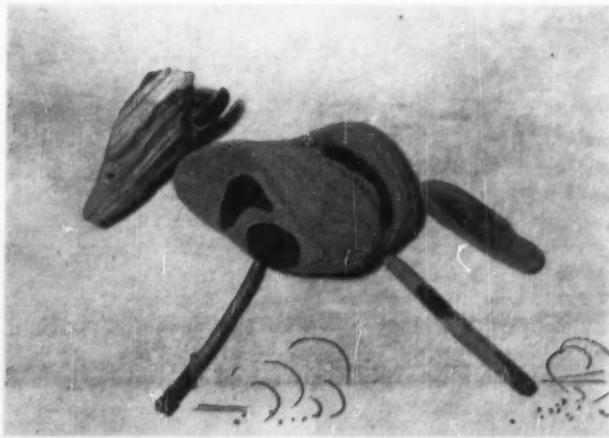
The beachcombers of Kelley's Island worked in simpler manner. Most portraits were created with a few pebbles and bits of wood. (One enterprising six year old, spying molted feathers from a long departed aviary traveler, added these to the stony bonnet of his Aunt Kate.) A few lines of watercolor were later added to form background settings. The collages were pasted onto cardboard mounts.

These youngsters will long remember their art adventure, for Kelley's Island will always be with them in natural form. The framed pictures now decorate playrooms, bedrooms and a den. (They would also make wonderful greeting cards.)

Flotsam collages combine freehand art with handcraft designing. The technique is filled with unexpected challenges. ▲



"Special Delivery" stork is made of pebbles, twigs and driftwood. Details added with Prang tempera.



"Pinto Pony" kicking up his heels as he streaks down the beach.

These flotsam collages will bring back happy memories to the youngsters who spent an exciting weekend on the beach at Kelley's Island. Educator, Paul Williams of Sandusky organized the project.

flotsam art by children ages 5-10

"Aunt Kate" waits for her bus while a tempera wind whips her bird feather hat.



"Gay Boulevardier" lay on the Kelley Island beach off Sandusky for many years before an enterprising six year old put his driftwood and pebbled parts together.





Slim-limbed beastie of polished wood is handiwork of Children's Museum instructor, Wilbert Verhelst.

*Ghoulies and Ghosties and Long Leggit Beasties,
And things that go boongt in the night!
Oh, Lord, deliver us . . .*

—Old Scottish Litaney

SHADES of Hallowe'en! The halls of the Denver Art Museum's children's section will be going *boongt* from October 6th through Christmas Eve, when the dream-world exhibition of "Long Leggit Beasties" holds sway.

The show is destined to be a solid hit with small fry and is in line with the museum's imaginative plans to make art a happy thing for young viewers. The show is composed of paintings, drawings, murals and three-dimensional objects which scurry around on enchanted legs. Long legs, short legs, fat and thin legs—bow legs and no legs. Items range from an oriental flavored ceramic lion to a spidery legged dragon mural by Denver children. All pieces were assembled from the museum's permanent collection of fantastic art. ▲

LONG LEGGITY BEASTIES



Abstract and stylized beasties are echoed by youngsters at preview.
The ceramic lion is by Herman Casagranda.

Baleful dragon meets his Waterloo at hands of gallant junior knight. Mural is by Denver children.



new pigment is quick-drying, crackproof . . .

HOT PAINT

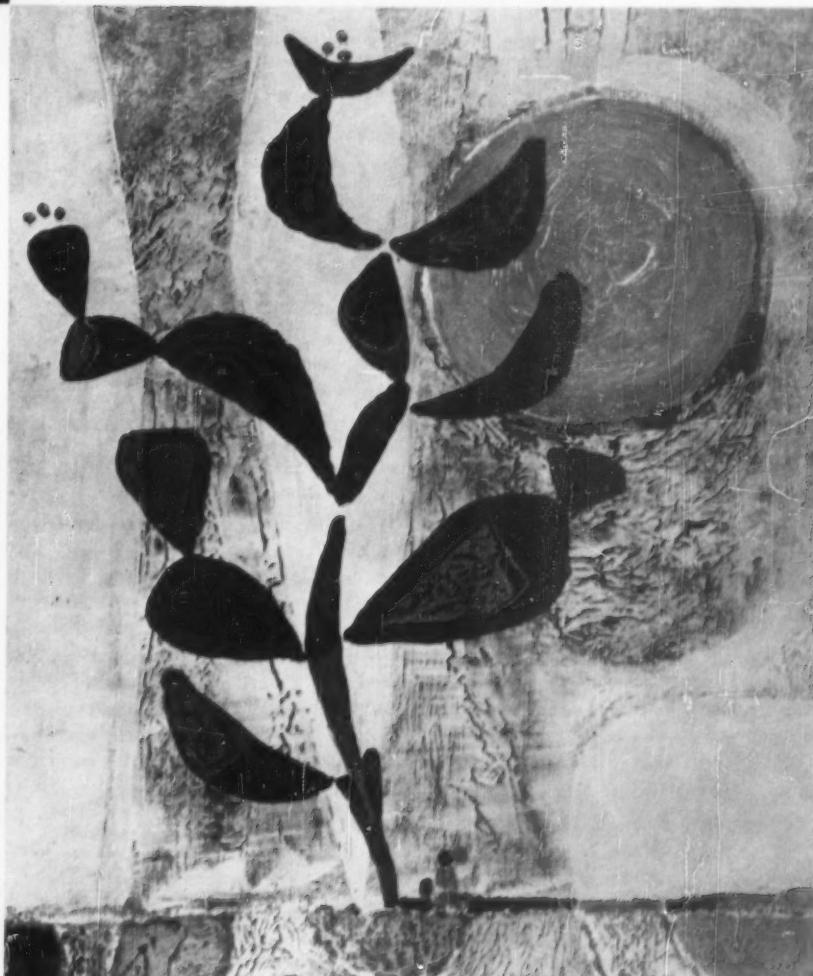


ADD the household electric iron to the list of handy tools now in the painter's arsenal. With the introduction of vinyl-based pigments (similar in final appearance to oils), it is now possible to heat fuse a painting, drying it at any stage in a matter of two to five minutes.

Canvases done in vinyl pigments (marketed under the trade name: Vasco) are not damaged by rolling or crumpling and when dirty, can be cleaned with soap and water. This durability also holds damage to the surface of a painting to a minimum during shipping to exhibitions or in storing.

A special vinyl-coated canvas has also been developed to increase the adhesive qualities when Vasco colors are applied, but regular canvas will take the pigments satisfactorily.

please turn to page 42

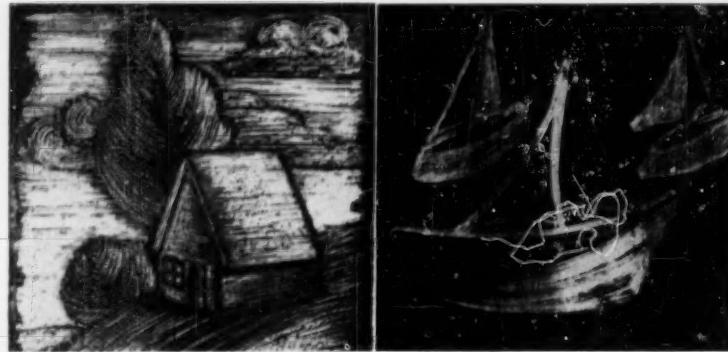


Still Life by Edward Chavez
is rendered in Vasco colors
which heat-dry in two min-
utes, are crack proof and
waterproof.



SCRATCHBOARD ETCHINGS

***commercial technique, fine art technique?
Simulate them both in this new approach***



Children try the techniques described in this article.

COMMERCIAL artists have long valued scratchboard as a tool of compromise. When a product or situation must be literally translated, yet impart a feel of the artistic to advertising and editorial copy, this technique provides a suitable answer. Experts can produce renderings in scratchboard of photographic fidelity. Moreover, the subtlety of the medium is such that "atmosphere" is added to what would otherwise be a prosaic picture.

Aside from its commercial application, scratchboard art enjoys wide popularity in the school and among creative artists. The procedure is reasonably simple—children of eight have mastered it.

Scratchboard art is actually a form of etching. It does away with acid baths, expensive equipment and delicate tools. It requires little more than clay-surfaced cardboard stock, a sharp knife, a brush and inks. For unusual colored effects, wax crayons are employed.

Want to make simulated wood block prints in full color? Here's how:

Sketch in your design on a piece of scratchboard, using wax crayons. Make a complete rendering, just as you would for any normal crayon drawing. Wherever you wish solid dark tones to be added, leave the surface blank.

Next, dip a large brush in drawing ink (any dark color, although scratchboard renderings are traditionally in

black). Apply the ink completely over your drawing, crayoned areas included. You can substitute tempera paint if you're fresh out of drawing ink, by the way.

Now, using an X-acto knife or similar sharp instrument, scrape in horizontal strokes across the inked drawing. The dry ink will flake away, revealing the colored art beneath. All parts of the drawing which were not covered with wax crayon will, of course, remain dark. You may now add final details with your blade, producing varying textures by changing the direction of your scraping. The resulting print is an exciting departure from more conventional artwork.

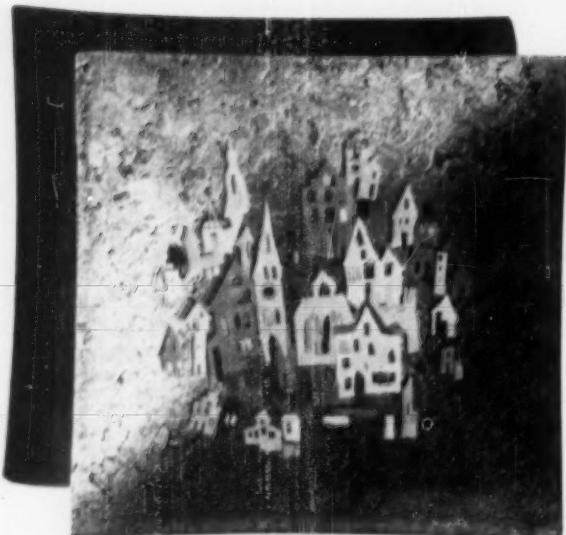
An alternate technique is crayon-etching. Depending on your skill, you can rival the work of Rembrandt. At the least, you'll again produce off-beat art. The procedure:

Cover the surface of a smooth paper with an even tone of wax crayon—yellow, makes a good undercoat. Then, add a second coating of darker color on top—blue-green, for example. Next, sketch your design onto the wax-covered paper, with a pencil. Finally, scrape away various portions with your knife, uncovering the lighter color beneath. You can add as many colors as you desire by controlling placement and by super-imposing new hues on top of previously applied ones. Final accents are made with black drawing ink, applied in deeply scratched lines that go down to the original paper surface. ▲

STILL LIFE IN FRUIT is a crayon etching. The coloring key is as follows: yellow-green Crayonex was applied wherever leaves were to be placed and then the entire background was covered with pink crayon. Both previously applied colors were then covered with dark green and the design elements scraped away with an X-acto blade. Final accents were made with black crayon.



PORTRAIT IN SCRATCHBOARD
by Joan Fink, a student at Lincoln
School, Lakewood, Ohio.



CITY OF GLASS: an ordinary glass dish is transformed into a "different" wall panel. The cloisonné effect is achieved by applying Dek-All to the entire background with a sponge and textured objects. The undercoating is allowed to dry, then the buildings are painted on with opaque colors. The glass plate can be mounted to the wall on a bracket or rested against the back wall of a hutch. If the glass dish is flat bottomed, you may cement it onto a polished wood block, which creates a framelike background. The spatter technique is applicable in decorating any other glass forms.

Decorated glass duo

two appealing ways to turn the ordinary into the unusual

DANDY CANDY JARS are also decorated with Dek-All, an all-purpose paint which adheres on glass, wood, metal, leather and other surfaces. Here the motif is strictly for the nursery set. Use this type of old fashioned jar for holding cotton, baby oils, candy, crayons and chalk bits, cookies. The decorating can be done by youngsters since the medium requires little preparation other than wiping the glass surface clean. Jars of this type make splendid gifts and conversation pieces. Make a few for the next baby shower.



DESIGNED ON BURLAP

the "poor man's fabric" becomes a fashionable art material

DESIGN your own drapes, tablecloths, napkins, costume accessories with some paint and an old potato sack!

Burlap is the poor man's fabric. If you plan to decorate sections small enough to be cut from discarded potato sacks, the initial cost is nil. Even when the material has been printed with such homely information as "Idaho potatoes", don't let this deter you. You can simply dye a darker color over the lettering and then decorate with lighter colors, using Prang Textile Color, Accofab or a similar textile paint.

The more fastidious can make use of store bought yard goods. Burlap retails for about sixty cents a yard (36" width), comes in natural state, or your choice of many colors (i.e., beige, red, chartreuse, orange, rust, green.) A package of Tin-tex will extend your palette to almost any other background hue.

Burlap may be decorated in either sized or unsized state. If unsized, it will absorb a lot more color. A word of caution; burlap shrinks. You'll lose around ten percent of the area after washing. It's best to preshrink the material by boiling it. (This will remove the sizing.)

The procedure: stretch your goods tightly on a frame of some sort and apply your designs freehand, or thru a pre-cut stencil. You can also make use of block prints where repeat patterns are desired. To do this, carve your motif on a wood or linoleum block, then use a rubber roller to put color across the block. Position the block on the burlap (which has been stretched on the floor, backed by absorbent paper or newsprint) and then step on it hard. You can also use a rubber mallet. Additional stencils or blocks can be utilized for adding contrasting design elements in other colors. ▲



Abstract repeat patterns on burlap create modern drapes.

CRYSTAL MASTERPIECES

asian artists design for the steuben glass exhibition

THIRTY-SIX leading contemporary artists of the Near and Far East are now represented in a handsome exhibition at the Corning Museum of Glass (through September 23.) Master engravers at Steuben Glass translated the oriental drawings into glass designs, producing a group of crystal vases, disks and stele of striking beauty.

The crystal pieces are the work of artists of sixteen Asian nations: Nationalist China, Japan, Korea, The Philippines, Vietnam, Indonesia, Thailand, Burma, India, Ceylon, Pakistan, Iraq, Iran, Syria, Turkey and Egypt. The exhibition also features the original drawings so that artists can see how basic designs are recreated in the glass medium. The drawings will become part of the collection of the New York City Public Library.

Previous showings at the National Gallery of Art in Washington, D.C. and the N.Y. Metropolitan Museum of Art attracted more than sixty-five thousand viewers.

The exhibition has had wide reaching diplomatic influence as an example of international goodwill and artistic cooperation. Secretary of State John Foster Dulles, who opened the Washington show (attended by President Eisenhower) stated: "The symbolic meaning of what we see here will have its effect and spread its influence throughout the whole world." His remarks were echoed in Manhattan by Dag Hammarskjold, U.N. Secretary-General: "I have recently traveled through a great number of Asian countries. I have returned with strengthened appreciation of the importance of efforts for which this exhibition may stand as a symbol; efforts to work hand in hand, each one bringing to the joint task the best of his skill and of his spiritual heritage."

In commissioning the original art, Karl Kup, of Steuben's Design Department offered the artists the following guidance:

The most delicate method of decorating crystal is copper wheel engraving. It is a process where the glass is ground out by pressing it against a revolving copper wheel set in a lathe. The work is done entirely by hand.

By experience, we have learned that silhouette and

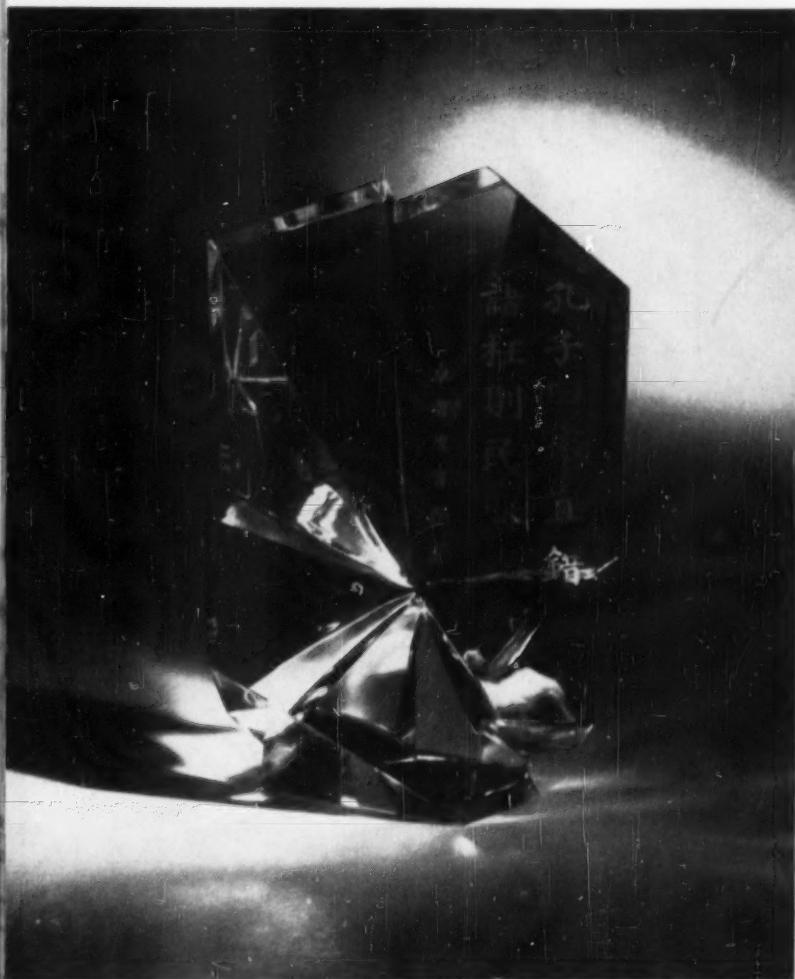
profile are very important and that the interplay of engraved and clear areas make for more interest than large unbroken areas of engraving. As a rule "spot" decoration is more effective than an all-over design unless a rhythmic or running band is employed. Crystal is highly transparent and an episode engraved on the far side of a vase is approximately as visible as one in front. If both front and back are engraved, the two images will mingle and confuse unless much thought is given to their inter-relation.

The shape and form of the "blank" are preferably left by the artist to the glass designer, since it is a complex art. On the other hand, it is helpful to have an artist give us his ideas and thoughts in this regard so that our collaboration will have real meaning.

The size of the drawing is not important as we can enlarge or reduce it by photographic methods for engraving purposes. However it is suggested for the sake of handling and shipping that the drawing not exceed 24 inches in either dimension. ▲

DAWN: engraved crystal disk on wood base, was designed by Gamal Sagini of Egypt. Dawn is symbolized as a giant rising with the sun from the Nile, urging the farmer toward his daily task. The wood base is in the shape of an ancient Egyptian ship.





SAYING OF CONFUCIUS: crystal stele by Cho Chung-yung of China. Calligraphic symbols not only tell the story, but are themselves highly prized form of oriental art.



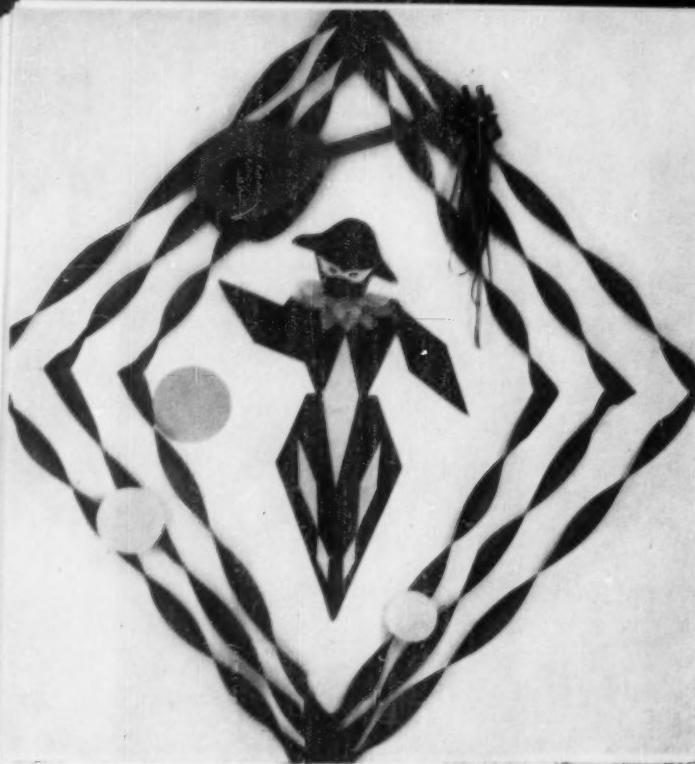
THE FLOATING VILLAGE: crystal vase by Nguyen-van-Long of Vietnam. Engraved is a common Saigon River scene; the covered sampan which floats its nomadic family from place to place, often for generations.



LIONS RAMPANT: deep vase engraved with three intaglios, designed by Parviz Mofidi of Iran. The stylized design was inspired by ancient Luristan bronzes.



BODHISATTVA: crystal stele of stylized lotus petal form. The original design was rendered by foremost Japanese printmaker Kiyoshi Saito as a woodcut. The theme: a future Buddha receiving enlightenment. Captured is the tranquility and meditation which often characterizes the art of Japan.



created by Dennison Manufacturing Co.

HALLOWEEN HARLEQUINS

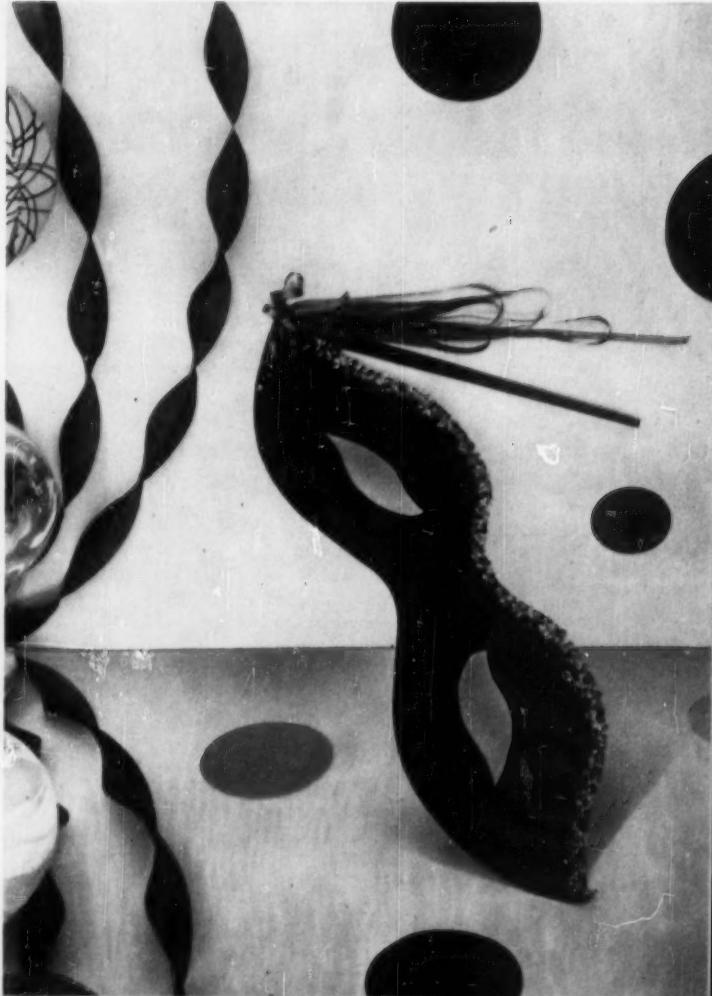
BLACK cats and broom-riding witches have an unusual competitor for the Halloween spotlight. Meet Harlequin Henri—a crepe paper Lothario with an authentic pedigree stretching back many centuries!

The harlequin is a graduate of the ancient French and Italian comedies, an exciting symbol of intrigue and masquerade. He makes a fresh, appealing motif for Halloween party decorations, posters and backgrounds. Here are two variations on a theme.

At top, a stylized design made entirely of crepe paper, stickum and construction papers. His anatomy is made up of black cutouts in the form of triangles and diamond shapes. The mandolin is cardboard, decorated with pen and ink lines and ribbon. The diamond bordering is twisted crepe paper in orange and black. A few bright circles of colored construction paper complete the design. Mounted on white paper, the pieces are glued and tacked in position. Use this idea to decorate a poster, bulletin board or the backdrop of a stage set. In flat temperas, the motif may be repeated on menus, placecards and programs.

The sophisticated mask motif at right is made of the same materials. A streak of transparent glue has been brushed along the mask edge and bits of varicolored confetti then dashed across this to produce a border.

Use inexpensive Dennison crepe paper for the festoons; it's flameproof, comes in several bright and pastel colors. A few Christmas tree balls complete the design. ▲



CHALK AND SHADOWS



Sidewalk makes a good canvas . . .



THE sidewalk artist is back—and any number can play. Give a youngster a piece of chalk and he's in business.

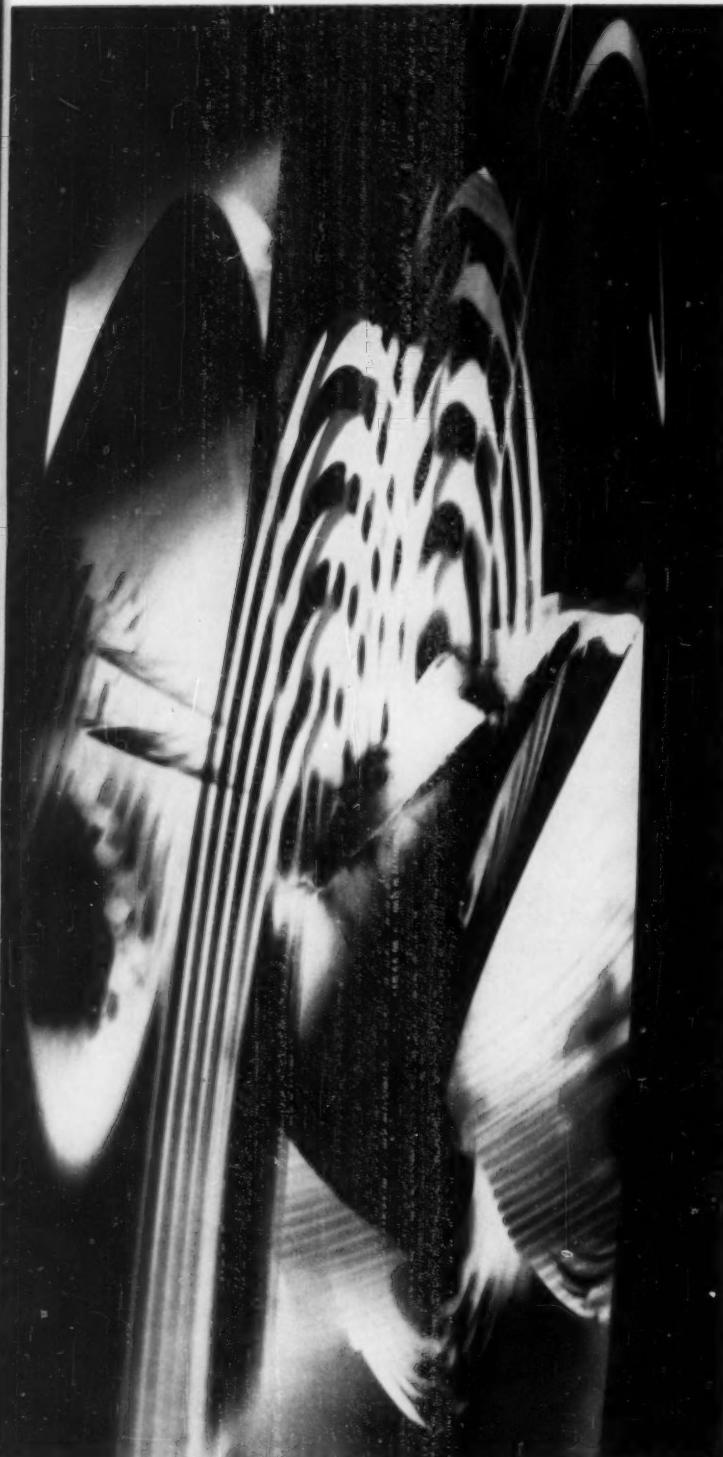
Photographer Edward Wallowitch spotted this cordon of streetcorner Michelangelos one summer day while returning from an assignment. A few clicks of his Leica later, he'd scored a minor scoop.

Imagination plays a major role in sidewalk portraits. Full equipment—some chalk, a willing model and a sunny day. The model strikes a pose, the artist chalks in a few outlines, then lets the shadow fill in missing elements. Step aside and you have meaningless scrawls; step back and you've a hula dancer or Indian on the warpath. Lots of fun and no harm done. A couple of hours' busy traffic and the shadow portrait is just a memory—unless you happen to have a camera handy. ▲

photographs by EDWARD WALLOWITCH
reproduced courtesy "Leica Photography"

courtesy California College of Arts & Crafts

A THIRD EYE



*adopted from "Art Today", third, revised edition
(Henry Holt, Publishers)*

by RAY FAULKNER, EDWIN ZIEGFELD
and GERALD HILL

Is photography an art or a science? Creative or mechanical? Are photographs literal reports or expressive interpretations? Is photography easy or difficult?

The answer to each of these questions is *both*. Photography is an art because it demands sensitivity, much as do painting and sculpture. But it is also a science in which the physics of light and lenses, the chemistry of making images with light (and making them permanent) are important. Significant photography is creative, as is architecture, and like architecture, it has its mechanical aspects. Because cameras record images seemingly with a minimum of human interference (or help), we are inclined to think that photography always tells the "truth." It does tell a truth, to be sure, because the camera reports the external appearance of the objects on which it is focused. But, if one were to see photographs of the same subject matter taken by twenty different photographers, it would become obvious that the *man* behind the camera determines which aspect of the "truth" is important. Photographers, like painters, select the aspects that they wish to emphasize, for no single photograph can tell *everything* about anything. The photographer, however, has his ways to modify the literal, photographic image.

Sometimes called the "easy art", photography

Abstract patterns created thru
the medium of the photograph.



"LYRIC SINGER" an example of the interesting design possibilities made possible by photography. Two representational subjects become a new, exciting entity by double-printing.

courtesy Arthur Siegel

PHOTOS ON PAGES 28 AND 29 FROM: "ART TODAY." THOSE ON FOLLOWING PAGES OTHER SOURCES.

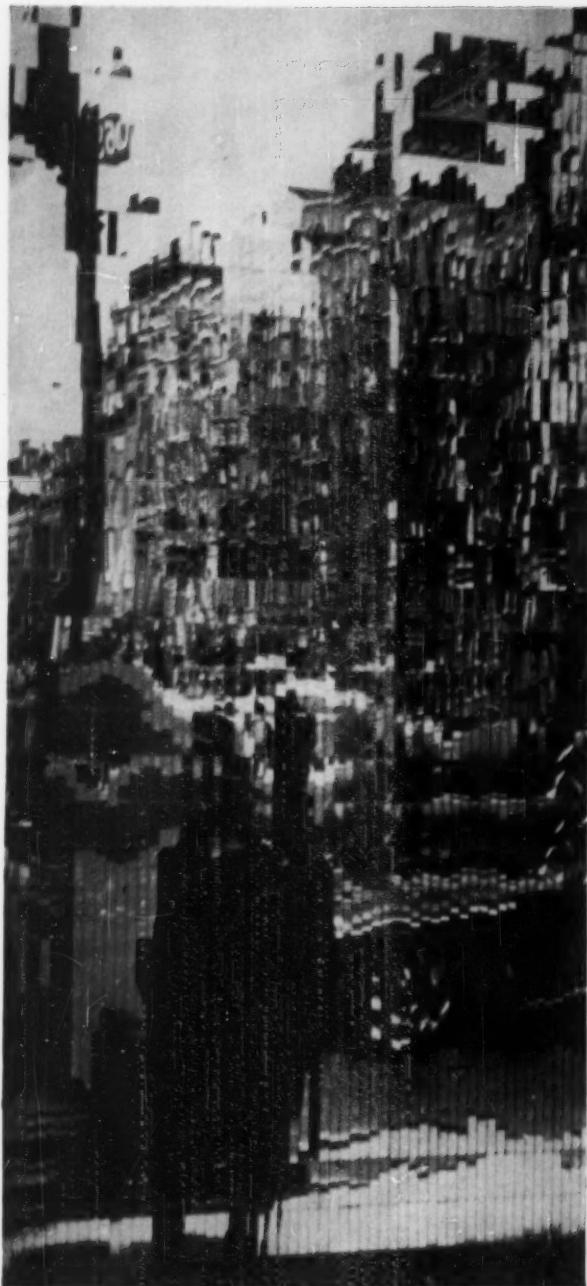
as its lower levels offers the unskilled beginner a degree of success more quickly than do the other arts. "You push the button—we do the rest", describes how easy it is—to do only a small part of the work. But, creating a *good* photographic work is *not* easy.

This is one of the newest of creative art forms. Photography became a practical reality little more than a century ago. Since ancient times, man has been acquainted with the underlying principles—that light produces visual images, and that light alters the chemical nature of certain materials.

Leonardo da Vinci explained the process, and Renaissance artists made "camera pictures" by admitting light through a pinhole or a lens into a darkened room. But not until the 1820's did man discover how to make these images permanent.

The success of a photograph is determined in part by its technical qualities — definition, sharpness, grain, contrast. But these are surface qualities and it may be that technical "rules" can be defied to produce striking

a group of creative photographic masterworks



MANHATTAN MOSAIC by Fritz Neugass is a literal abstraction. If this seems a contradiction of terms, examine the work closely. The mosaic effect is the result of thousands of reflections from a glass beaded building facade.

photographs. Graininess, for example, is not inherently bad, and finding it objectionable is, in some cases, rather like objecting to seeing the brush strokes of an oil painting. Technical skill is important, but it alone cannot produce art.

Sensitivity to human needs, to expressing the worthwhile and communicating it via photography is of far greater consequence. And sensitivity to organization and design is at least as important as technique, just as in other art media.

For many years, photography was considered merely an inexpensive substitute for painting and photographers tried to make their prints *resemble* paintings. Then the leaders in the field realized that photography was a new medium of expression with possibilities (and limitations) all its own. The search began for ideas appropriate to "writing with light."

How does one get the "idea" for a successful photograph? There is no single way. A photographer may study a promising subject for a long time, getting to know it intimately while waiting for the ideal moment to trip the shutter. Or, he may begin with the urge to express an abstract idea such as force or tenderness, and then search for a subject that embodies this idea in a photogenic way.

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photograph below and those on facing page
are from the collection of The Museum of Modern Art





THE TERMINAL possesses an intangible haunting quality. It freezes for posterity a fragment of the long-ago past. Even the graininess of this early plate adds to the atmospheric quality. Photograph by Alfred Stieglitz, one of the deans of creative photography. Courtesy of Georgia O'Keeffe.



TENEMENT FIRE (far left) is stark, unretouched realism—the camera has captured a moment in time, telling its story completely without words being necessary. Photographed by Weegee.

SPANISH CHILDREN AT PLAY is a most provocative picture. The extraordinary balance in design would seem to indicate deliberate staging, but this is a true candid photo by Henri Cartier-Bresson, one of Europe's most gifted photographers.

PHOTOS © MUSEUM OF MODERN ART



Familiar . . . but soon only a memory . . .

Goodbye Mr. Pegasus . . .

the challenge of instant identification and selling

by GORDON LIPPINCOTT and WALTER MARGULIES

Lippincott Margulies, Industrial Designers

EVERY businessman who sells his product or service has had to find some way of identifying himself to the consumer. To do this, he may have chosen a trademark, a brand name, or a combination of these.

Thirty years ago, the choice of such a brand mark, as we now call it, presented no great problem. A manufacturer might decide to use as a brand mark his whiskered portrait or, for no apparent reason, a cow or an eagle. In those days, there were fewer products and fewer brand names. Not so many cows or eagles or whiskers existed that the public could not make the association between the cow-brand tobacco and cow-brand baking soda.

Some in this haphazard category, as it turned out, were happy accidents. Like the classic Smith Bros. trademark on cough drop packages, they caught the popular imagination, and through time and association became linked with the product in the public mind. Many of yesterday's methods, however, do not work today. This is true particularly in the area of brand mark selection and use.

Today's frenetic market situation provides the reason: more than 300,000 brand marks compete for the consumer's attention and memory. Moreover, 15,000 new ones appear each year. Recent studies have determined that the consumer can retain and use only 1200 of these brand names and marks! If he adds a new one, he tends to forget an older one.

Obviously, then, selection of a brand mark that *communicates* has become a complex task. Moreover, established brandmarks need occasional re-examination: are they *holding* their position?

The Mobil Oil Co. found its mark was not. Its Flying Red Horse symbol, a modern rendition of the Pegasus of

Greek mythology, is now being put to pasture. Why? On first glance, the decision seems unreasonable. The symbol has long been used for Mobilgas stations on every American highway. Millions have been spent to publicize this brand mark to the point where virtually every American recognized it.

Herein lies the answer: *recognition* of a brandmark is no assurance that it will succeed in selling the product or service it is devised to represent.

As far as the "gas station Pegasus" was concerned, exhaustive research showed that little *association* had developed between the Flying Red Horse device and the company and its products. Despite years of use, Socony Mobil Oil had failed to develop a clear connection between its name, its products and the symbol. Both the symbol and the company were well-known — but only *separately*.

This is one of the most unfortunate examples of brand mark failure. For the Red Horse symbol answered all other requirements of a good oil company brand mark: it was legible from a distance, it had a great "effective image range": it stood out from signs for competing stations at the greatest possible distance, it was adaptable for various media and for various packages besides its use as a symbol for the service station.

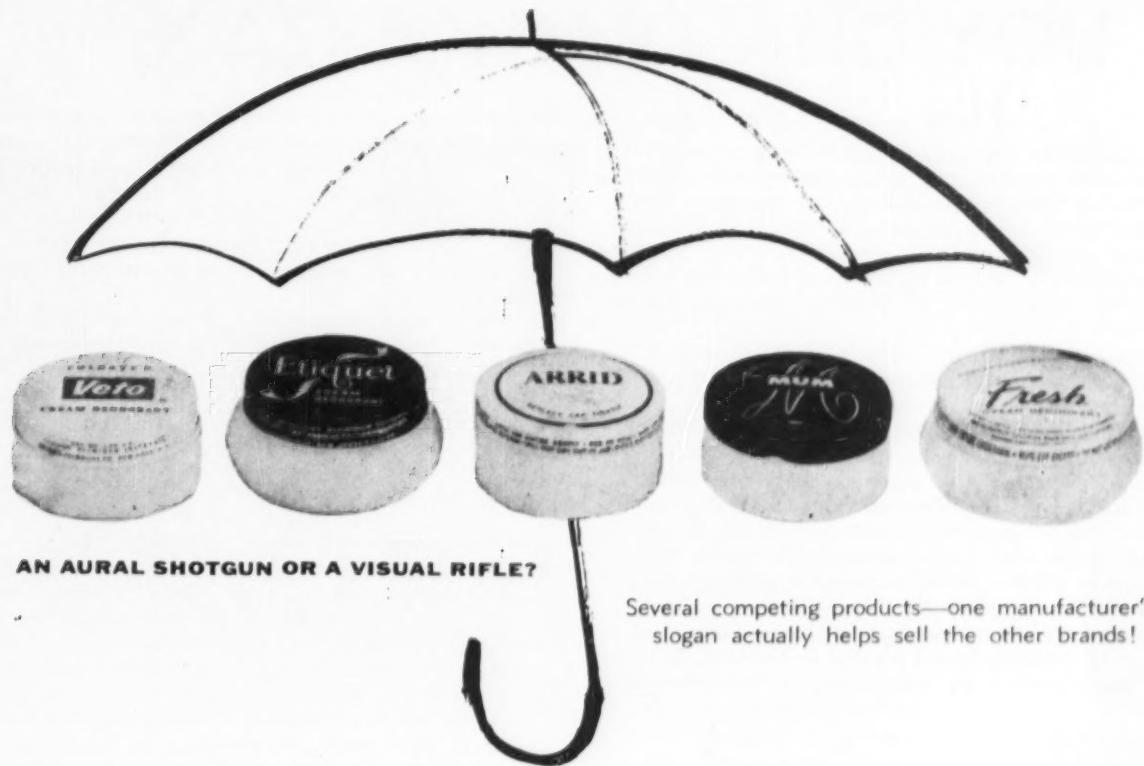
Almost perfect, but it had one major failing: As a symbol, it had a life of its own. It had *greater* significance when *separated* from the Mobilgas name, stations and products than when attached to it. Thus, despite many company efforts, the symbol lacked real identity with the company.

This case points up an important lesson: a symbol or brand mark cannot be expected to create an artificial association. It must have a *natural* relationship—an image



SUCCESSFUL BRAND MARKS

The prestige crest of Cadillac . . . the famous Elsie, The Borden Cow . . . a new device for Betty Crocker. All identify product, suggest its relationship to the company.



Several competing products—one manufacturer's slogan actually helps sell the other brands!

that is associated with the company in the consumer's mind easily and instantly.

Examples of such brand marks surround us; the classic prestige crest symbol of Cadillac that denotes quality, luxury, leadership; Borden's pictorial cow Elsie which serves as a bridge between the company and its products.

Other brandmarks, equally effective, are more abstract but serve nevertheless to represent aptly the products and services for which they work. The orange-colored rooftops, for example, have come to mean "Howard Johnson" to a speeding motorist. The simple but uniquely lettered A&P signature has but one, immediate association for the consumer.

Many of these marks, of course, have had the benefit of time with which to become firmly entrenched in the consumer's memory ring. But some—even with time—are suddenly losing their hold. As a result, manufacturers are re-appraising brand marks that are even decades old.

Such was the case, for example, in brand mark redesign for the General Mills Corp. Its existing mark, shown on all packages of cake mixes, breakfast cereals, etc., and in all advertising and promotion, represented the company's "consumer personality". This had taken the form of a fictitious kitchen expert and home economist, Betty Crocker. Expressed visually, the mark was a red oval against which an old-style script lettering "Betty Crocker" signature was set. General Mills decided it was time this 30-year old mark was examined for its effectiveness in new high-speed supermarket selling conditions. These were the findings:

Consumers thought Betty Crocker half-real, half-fictitious. Most homemakers were inclined to believe she existed. But in her they sought a kitchen helper and guide—an individual craftsman—not an overly efficient, mechanical and mass production "expert". They wanted to feel she was on hand, as a personal friend, who had pre-tested recipes. But, in the last analysis, they wanted to have the fun of baking a cake or preparing a dish themselves.

Design-wise, the red oval was not a unique symbol—it is used by hundred of companies today to mark everything from oil to grass seeds. Moreover, it did not express visually the qualities that today's homemakers seek in Betty-Crocker-endorsed products. Thus, the oval was not associated directly, easily and naturally with its products and the company behind it.

Solution: to maintain as much as possible of the existing mark, we added a handle to the oval, which was modified in shape, and turned into a kitchen spoon. A simple, classic symbol, it communicates quickly and positively to the mass market. Moreover, it expresses the characteristics of General Mills' Betty Crocker. A familiar household implement used by homemakers every day, it connotes individual craftsmanship rather than mass-produced efficiency.

The "Betty Crocker" signature was revamped for increased legibility and set against the bowl of the spoon. This new brand mark is used now on every package and in all other visual media to reinforce memory of the symbol

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HOW far could you go in display? It's a competitive world, strictly offbounds for temperamental one-armed paperhangars. Would you make the grade?

The top notch display manager has more sides than a polygon. He is an artist, carpenter, electrician, designer and diplomat without portfolio. In a small town store he's apt to add sweeping floors to his itinerary, but if he's a man with imagination and flair, there's a big wide world waiting for him.

The display manager must know merchandise. He must squeeze the last dollar from a budget and his goal is to stop traffic, then sell his wares on sight.

This is a career only in a metropolis; in local communities it is usually an afterthought. But valuable experience can be gained along Main Street, U. S. A.—the ability to know basic tools and how to use them; the development of style. Pretty windows don't always sell things; it takes a near-intangible known as sales sense. When you develop that, you're on the way up to where it pays off—the big town store.

In a large store the average window crew numbers at least eleven individuals, and possibly several more. This includes one carpenter, one porter, stylist, designer, and many

helpers. For *interior work* a similar group of thirteen is employed. The sign department has two or three card writing machines, and several hand letterers making posters for the windows and departments.

The shop, which customarily requires a fairly large room, should be well arranged with a large work table in the middle, closets, cupboards, and storage space located around the sides.

The running of the shop is fairly simple. Usually a man is in charge of the tools and is held responsible for them. Another man may be in charge of mannequins, their repair, and the upkeep of their accessories, such as wigs. Another man keeps the fixtures in condition, or arranges for them to be reconditioned if he can't do the work.

What the job takes

Thinking of making display your line? Here's what a good displayman must have:

Aggressiveness and imagination. A sure sense of what people need, or can be made to think they need. A background of art training and familiarity with carpentry and power tools. Pride in his work (and willingness to study successful competition for keys to new ideas.) And finally, the ability to get along with people.

These are basic requisites for the apprentice who aspires to higher goals. The tools he must master are: jig saw, air brush, "Cut-Awl", flock gun, tin shear, hammer and drills. The techniques that play an important role are: paper mache, mobiles, collage, freehand sketching and lettering, draping.

Tie-ins and diplomacy

In many stores, display people are apt to regard themselves as a world set apart from the rest of the retail world. This can lead to trouble between the display department and its associates in merchandising and advertising. Many a store has been wrenches into chaos by jealous friction. Avoid this. Develop a knack for diplomacy or your work will be a series of feuds, power politics and ulcers.

To make the alliance workable, there must be co-operation on the part of all of the members. Merchandising must remember that the display department has to have window pieces to do a good job, and advertising must give time and thought to good window copy and make an effort to understand the windows as a medium of advertising distinctly differing from the newspaper. The display depart-

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THE DISPLAY MAN'S WORLD

FASHION ART AND YOU



Illustrator . . . designer . . . merchandiser . . . which are you?

WHENEVER I speak at high schools and other gatherings of young people, I find myself fighting against preconceived notions of what a fashion career entails. Why is this? Chiefly, I think, because much of the activity in fashion work takes place behind the scenes. And secondly, because most schools which give courses in fashion art and design skim the highlights, but are not specific enough in any one field.

Actually, there are three distinct careers in the fashion world—dress design, fashion illustration and merchandising. The choice of which direction an ambitious young artist might take should not be a haphazard one. Rather, it should be determined by their natural abilities and aptitudes. Each field requires intensive application if you are to make it a

by RUTH WADE RAY

Director, Ray-Vogue Schools

successful career. It is often possible to move from one to another, but a professional's background is invariably based on specific training, not cursory knowledge of general nature.

As head of Ray-Vogue, one of the country's major fashion schools, I counsel new students every day. The first step is to acquaint them with the requisites in each of the three branches of fashion application.

Fashion illustration, for example, requires special talent—the ability to translate a designer's ideas into a few lines and tones which sum it up and sell it on sight. Fashion illustration is linked to the advertising field; you work with newspaper advertising departments and magazine editorial departments. You must speak their language, know reproduction methods and develop a distinctive style. Salaries are good and the demand for such artists is constant.

The designer depends less on drawing ability than the ability to create ideas. I have had potential students tearfully tell me they can't draw worth a hoot and could thus never dare dream of designing. Then I look at their rough sketches and see, beyond the superficially inept sketching, some brilliant design idea. Drawing, I explain to them, can be taught, but the ability to create fashions is a more elusive thing, based on imagination, taste and recognition of what will sell. Special training is most important if you would develop into a designer. Not only must you be able to visualize new fashions, but you must also understand the physical manner in which they are produced—the creation of patterns, the economic factors and the manufacturing process. Fashion designers are among the elite, but naturally there can be room for fewer of them, since they must design for firms and custom shops. Generally, the opportunities for employment lie in the larger cities where manufacturing is concentrated—Chicago, New York, Los Angeles, Dallas and St. Louis are some of these.

The third field—fashion merchandising—has the least dependence upon drawing skill, but requires the greatest knowledge of fashion itself. This is the choice for the extrovert with a happy facility for getting on with people. You must be ready to travel at a moment's notice, must be a good mixer with a pleasing personality and must have the answers to every problem.

The fashion merchandiser always has several irons in the fire—a meeting with the buyers of a large department store, a promotional tie-in with a newspaper, a fashion show to plan. How much will a design cost to manufacture? What short cuts can be made? These and a hundred other questions will

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THE DISPLAYMAN'S WORLD:

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ment must realize its duty to both merchandising and advertising. The ultimate goal, of course, is to sell. The windows are the final word in an integral part of a general merchandising picture.

First, all store-wide events are tied up with the advertising, publicity, interior and display department. The displayman is entirely responsible for what goes into the windows. The store buyers show him what is new, what is to be had, and he either makes his own selection, or turns this over to the stylist.

In planning promotions, decisions are first reached as to the type of merchandise to be presented. After a conference of merchandisers, stylists and buyers the advertising and display departments are called in. At this point the real work begins. The number of windows and the particular windows to be used are designated and the display enters the drawing-board stage. No detail is overlooked in this preliminary sketching; it includes backgrounds, color schemes, lighting, show cards, price tags, props. In fact, when the time arrives for the current window to be "pulled", the new one must be erected with ease and precision. Windows, newspaper and radio are timed to break simultaneously.

A timetable kind of life

Every detail of a window display is planned many weeks in advance. Certain lines will be promoted according to the season and holiday proximity. The required window space is first allotted to a specific theme and a sketch is conceived.

In most stores, the windows are far too numerous to be taken care of in any other way than by spreading the work out through the week. Each displayman knows on a certain day every detail of his next week's work. Display is scheduled from six weeks to three months ahead.

Two weeks in advance is the deadline for tentative commitments from department managers as to merchandise which is to be exhibited in the window displays.

There is a set schedule for putting in and taking out the windows, based on a weekly turnover. The time varies with the different types of merchandise.

The days of the week when changes are to be made, along with the necessary merchandise, are also noted on a bulletin board.

Swipes and ideas

The Display department subscribes to the leading magazines and style reports, and thus keeps acquainted with the latest features, and must be constantly aware of changes in modes. A spontaneous idea, anywhere, anytime may concern a small case, a background or an entire window. Frequently an entire theme will center around a particular color. When that occurs, the same color will be used consistently throughout the store.

The theme is the important thing for display set-up, and that theme may originate from something as small as a button. The windows reflect the constant research program going on behind them.

The intention is to seek for the very latest ideas, to keep informed of the important trends in the social world, to be on the alert for any trends which might be taken over into the fashion picture to become merchandise news.

The display should be kept simple. There should be no distraction from the merchandise. After all that's what you are selling.

A display department produces some of its own properties but most of them are contracted for from outside sources. It all depends on where the display is to be made, what background is to be used, what lighting, etc. Smaller accessory properties for interiors are store-produced.

Props are usually constructed by a carpenter team, but in a small store much of this work is done by the display men.

Budgets and salaries

The matter of the budget is not a hide-bound bit of bookkeeping, and the promotion program is flexible, based on current needs and backed by years of experience.

Of course if business falls off, so does the budget. An addition to the regular budget is requested when new mannequins are needed. Every once in a while the windows receive a face lifting such as new backgrounds, painting, or

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GOODBYE MR. PEGASUS:

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for the consumer.

Results have been outstanding: last year's cake mix market doubled in sales—and General Mills' share quadrupled.

This particular case indicates that a brand mark serves several functions. Aside from identifying a company, it expresses the personality and reputation of that company, its products, and what they stand for. Moreover, the brand-mark is a direct and major sales-stimulant.

We take the position that a visual symbol is more effective than a slogan, no matter how strong the latter is. This was brought home to us most emphatically by a test we conducted recently on the Arrid Deodorant slogan.

We asked respondents to tell us with which of five major deodorants they associated the slogan "Don't be half safe!" (This is only a portion of the complete commercial, but it is the slogan used by this product in a major portion of its promotions.)

Results: All respondents associated the slogan spontaneously with a deodorant. Only one-fifth associated it with Arrid as a first choice. When asked to relate the slogan to the actual package—with a choice of Mum, Arrid, Stoppete, Veto, and Mennen—only a chance choice of Arrid occurred. Conclusions: Arrid has developed a powerful slogan—but one from which all its competitors have benefited! The slogan has an "umbrella" effect for all deodorants. But its visual relationship to Arrid is not sufficient to develop a clear-cut association to Arrid alone.

Development of a brand mark today—or revitalization of an existing one—is no simple matter of either research or design. But its vital value in today's complex markets is worthy of the time and financial investment needed to develop an effective mark. Particularly for products which must bring out new, yearly models, the brand mark serves to maintain strong product and brand identification year after year.

We believe this new marketing trend—brand mark consciousness—is another step of progress for both industry at large and the profession of industrial design. It points up clearly that industrial design is undoubtedly the most effective method of mass communications. ▲

ILLUSTRATIONS COURTESY "THE ALUMINUM BULLETIN"



Aluminum crucifix, 22" high.

BUDGET-WISE SCULPTURE

casting from originals at a seventh of normal cost

THE casting will cost you about \$200." Young Jason Seley swallowed hard and glanced at the piece of sculpture he had in mind. It was small enough to put in a grocery bag. Two hundred dollars was a lot of money for a metal casting of a piece of handiwork—especially when he didn't have a customer and didn't even know if anyone would buy it. He left the fine arts foundry with the plaster model still tucked under his arm.

This problem—the high cost of casting—is faced every day by otherwise enthusiastic sculptors and is one reason why sculpture is beyond the reach of most art lovers. But Seley was a determined fellow; his flair for surmounting

obstacles had already earned him a Fulbright Scholarship to Paris. He did a lot of thinking. Casting costs had forced many American sculptors to work directly in metal, a technical procedure imposing obvious limitations.

So Jason Seley started checking around. If fine arts foundries could be afforded by only top level artists, why not try a commercial foundry—the kind that usually specialized in making tools, pipes and industrial fixings? Maybe he didn't want to make thousands of reproductions, but even if he made only a few, wouldn't these people know how to simplify the process to where it would come within reach?

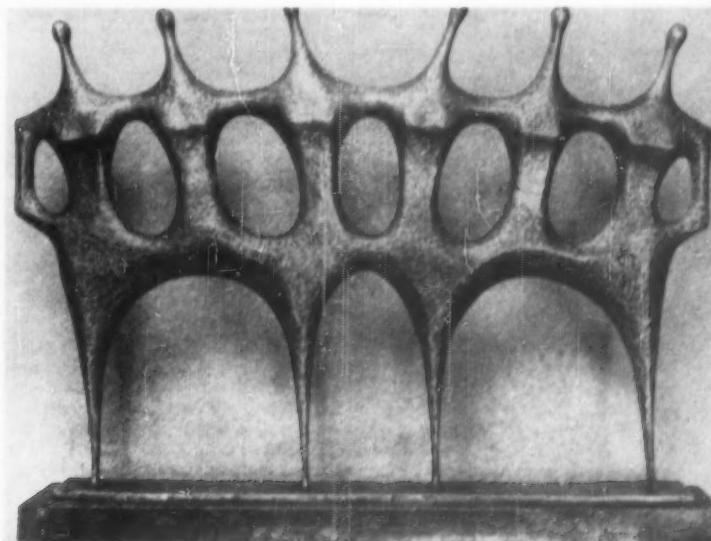
He talked it over with some fellow artists. They were, for the most part, pessimistic, argued the results would be crude and require excessive metal finishing when the work was delivered. Seley made up his mind to give it a try. He first assessed the limitations. The work must be simple in line, capable of reproduction with a two piece mold. All right. That meant clean workmanship, a degree of abstraction rather than intricate detail. He modeled his first attempt and went over to an industrial foundry.

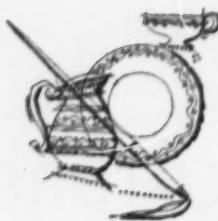
The results: his eight inch high model would cost ten

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Two bronzes measuring about 15" high, cast at economy costs as described in the article. "Dancers" and "Sex-tette" by Jason Seley.





KERAMIC STUDIO

a department for the ceramist and china painter

edited by JESSIE B. ATTWOOD

THE years roll along, and decorating china remains one of America's most popular handcrafts. Here then are a few hints to open the new school year.

China painters find that cleaning out fine designs is a real problem, requiring delicacy and sure control. When a design is intricate, the professional dips a cotton-tufted toothpick into turpentine and uses this simple tool to do the job. The cotton should be changed often and twisted about the toothpick in small, tight quantities. The pointed, bare end of the pick can also be used for the finest work. Avoid use of metal needles, awls, etc., for these may scratch the work.

Another china painting tip; do not attempt to pad bands of china paint on a piece. Always use a good quality brush for this to achieve smooth, even banding. Avoid excessive use of deep colors when padding; the deeper hues tend to become spotty and lose their brilliance.

When mixing two or more china colors to make a desired shade, always mix more than you think you'll need. It is very difficult to match a hue exactly if you run short.

Remove excess liquid bright gold with the greatest of care. Clean the area well with alcohol, removing the excess gold completely. If any residue remains, it may turn to a purple stain on firing. And, speakin' of gold, do not mix Roman gold and Bright gold. They simply don't look right together, so keep a separate brush for each.

If you grind your own colors, the golds (i.e., pinks, purples and rubies) require much more grinding with palette knife and mixing medium than do the iron colors. Any ground colors should be worked until they are absolutely smooth. Even small traces of grit and lump will ruin a fired piece. Sometimes, colors can be ground with a bit of alcohol or turpentine added, to expedite arriving at smooth consistency. If so, wait until the additive evaporates away before using your regular mixing medium for the final grinding. Gold colors should be ground a day prior to use, and then a second time just before actual painting is done. This keeps grittiness to a minimum and eliminates any slight clotting.



"GOURDS" by EDWARD WINTER
An enamel on steel in browns, green, gold and white.

Questions and Answers

Give me details on cloisonne-type enameling

If you haven't tried copper-enamelled cloisonné, start off by obtaining a roll of 18 gauge copper wire, in $\frac{1}{8}$ " thick strips, which you can cut like a ribbon. Cut out the solid background copper shape which you have in mind, then bend your wire into a design which will fit on top of the background shape. This will act as a sort of gate when affixed to the copper blank, holding apart the different enamel colors. Lay it aside momentarily and clean your background piece, then dust on a coat of flux. Heat in an enameled furnace until flux melts, then remove and press down the wire stripping, placing a weight on top for several minutes, until the flux hardens. You are now ready to apply your enamels. These colors may be put in dry or slightly moistened with water. Fill inside the gates to the top of the $\frac{1}{8}$ " wire stripping. Place in furnace at 1500° F. and fire for about five minutes. Cool the cloisonné piece and smooth up edges with light file and finally buff. If enameled item is to

be worn, the finding can be adhered to the back afterwards.

My enamored coppers tarnish quickly. What to do?

Coat the pieces with clear lacquer or nail polish. Avoid too heavy an application.

Can copper be combined with other metals in jewelcraft?

Certainly. If you are near-professional in enameling, try combining with aluminum or silver. It is expensive, though.

What is Counter-Enameling?

Applying enamel to the back of a piece. This adds more completeness to the appearance and prevents the face from chipping.

MORE ENAMELING HINTS

Copper enameling is best done on copper of 18 gauge or heavier, particularly if enameling on only one side. It is wise to counter-enamel whenever possible. It makes a better piece and prevents chipping of edges.

Try the newly marketed gums and protectors for enameling work. These aids eliminate much of the hard work of cleaning and scouring copper both before and after enameling and firing.

The back of an enameled piece can be lightly coated with clear lacquer to prevent discoloration of the copper. Two coats are recommended, either lightly brushed or sprayed on.

Use the cup type ear back findings for enameled earrings. They hold solder better and look neater, for the solder can sink into the finding's small depression for a firmer bond.

Always shape and clean a brush after applying enamel colors. I prefer to dry them in a horizontal position instead of hanging down. This keeps the waters or oils from seeping into the ferrule. Store them, head down on a wire holder, when they are dry, and cover them to keep off dust.

TIPS ABOUT MOLDS

When using plaster molds for poured ceramic pieces, always pre-dry the mold with all pieces fitted together. Drying separate sections often causes warping. Never force dry a mold with a hot air blast. Allow it to dry at room temperature or use infra red lamps, evenly distributed.

Always clean a mold immediately after use. Dried clay can ruin plaster and make it bumpy. Avoid overuse of a mold; about two castings per day is a safe maximum if the mold is to be used often in the future. Dry thoroughly between each casting.

How can I calcine China Clay?

Fill a bisque fired bowl or plate with your clay and fire it along with any regular firing.

Can an underfired piece be saved?

Yes. Put it back in the kiln and fire it to the proper maturing temperature this time. Underfiring is preferable to overfiring; a piece that has been fired too long or too hot can rarely be saved.

My china colors are soupy-thin when mixed. How can I control this?

Cut down on the mixing medium by applying it with a medicine dropper on a glass palette next to the coloring powders. Use a palette knife to mix just enough medium into the powder to make a paste.

How much grog may be safely added to clay?

25% is about the maximum. More tends to destroy the plasticity.

What is a cut liner brush?

A watercolor type brush used to make fine lines and for banding. Ceramic work should be rotated on a banding wheel for this kind of decorating.

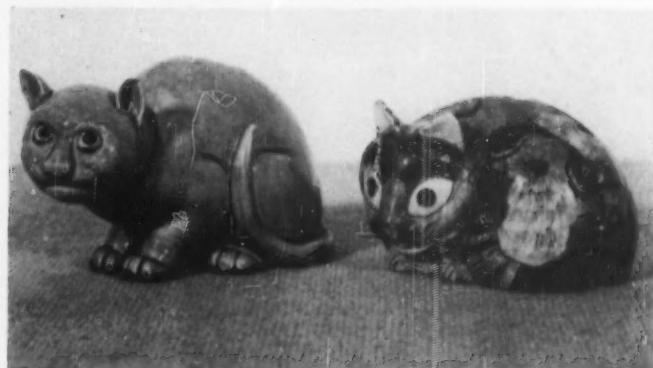
Address all correspondence to: Jessie B. Attwood, 718 Oakwood Ave., Dayton, Ohio

from Caspary Memorial Gift, Philadelphia Museum of Art

LATE CHINESE PORCELAIN

CHINA stands unrivaled in the creation of exquisite porcelains, and about the time that European craftsmen were seeking to learn the jealously guarded secrets of this oriental art form, (17th and 18th Century) these fine examples of the work they sought to imitate were made.

During the Ming Dynasty, (1368-1644) a porcelain center was established at Ching-te Chen, a town in Northern Kiangsi Province, where ample supplies of feldspar and kaolin, the essential ingredients of porcelain, were accessible. Under Imperial patronage the pottery prospered. In 1644 a political rebellion suspended production, but the potters continued to experiment. When, forty years later, the K'ang-hsi Emperor re-established the factory, the craftsmen had developed their art almost to perfection. These examples, from the Philadelphia Museum's large collection, have inspired china decorators ever since. ▲



LIGHT HOLDERS

EARLY 18TH CENTURY

COVERED JAR K'ANG HSI PERIOD (1662-1722)



PORCELAIN PLATE

K'ANG HSI PERIOD (1662-1722)



SAMPSAN THE CONQUEROR

the art of Rut Bryk

FAIRY TALES IN CERAMIC

THE world of Never-Was is a realm where Finland's gifted artist, Rut Bryk often travels. Her favorite subjects are born in fantasy—unwritten folk tales conjured up from a lively imagination that paints with tongue-in-cheek.

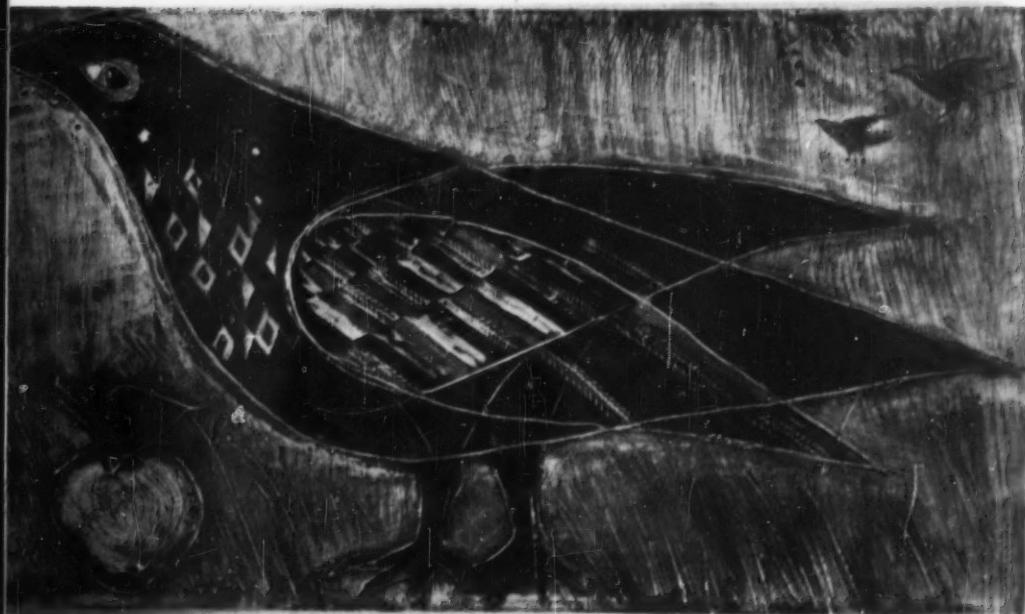
In literal sense, Rut Bryk is not a ceramist, though she works on ceramics. Nor is she purely a painter, for she combines her art with the potter's craft. She is, then, a ceramic artist, not merely content to decorate pottery, but rather, to use its surface in place of the more conventional medium of canvas.

Technically, she mixes her pigments with potter's glazes, creating rich, glowing colors that were described at the recent Milan Triennale as "the most beautiful glazes in the world." They are indeed fascinating to look at, often rivaling the lost magic of medieval stained glass. And her fairy tales are a delight to behold—wry, sophisticated, naive and charming, all at the same time. American viewers can see them this coming year; they are touring the country on a special exhibition arranged by the Smithsonian Institution. ▲

Examples are from the traveling exhibition of
Rut Bryk ceramics sponsored by the Smithsonian Institution



MOTHER AND CHILD



BIRD AND APPLE

THIRD EYE:*continued from page 28*

Thus, the photographer, like the painter, is not limited to depicting the light from objects at just a specific time, but can integrate two or more impressions to create a new result.

On these pages are two such examples of seeking the new. One is a pure abstraction—a depiction of motion and energy with no discernible subject evident. The other is a montage—a skilled blending of related subjects and textures to bring into being the summation of an idea.

Technically, this has been done in the photographer's studio, by manipulating negatives and combining images. This final stage of handcraft is the ultimate product of preconceived, carefully planned designing.

Photography is one of the important arts. But it is more than that. It is also a people's art. Satisfaction in results can be had by the small child with a simple box camera, by the adult with his more complicated camera and many lenses, or by the retired oldster sitting in a chair, if need be. For this reason of universality, it is the most practiced of the graphic arts. It has an almost infinite flexibility and potentiality. It is not merely a mechanical craft, for it depends on the man behind the lens, upon his artistic imagination and skill. In the words of Edward Steichen, one of our most distinguished experts in this field, "photography is a dynamic process of giving form to ideas." ▲



One-of-a-kind original montage was created in darkroom from several negatives, by Val Telberg.

BUDGET-WISE SCULPTURE:*continued from page 35*

dollars—a seventh the cost quoted by the fine arts foundry! The rough castings were in bronze and he had some filing and rasping to do, but he was in business!

His next attempt was "Dancers" (lower left). The fine arts foundry had quoted \$325. The industrial plant made it for \$48. There were problems to meet, of course, but this was a challenge. Once he could master the few technical demands he could earn a good living from his work by the simple process of being able to price it sensibly.

Industrial castings require the artist to do extra work. With rough metal to smooth away, he must use electric drills and grinders to polish away crude edges. He must carefully consider where to arrange for the "gates" (where molten metal is poured into the mold) and for "risers" (cooling metal shrinks and excess material must be added to compensate.) Today, the foundry marks of gates and risers offer little trouble to Selye. He has learned to place them where the necessary later filing and buffing away will add rich highlights to the work.

When Selye picks up his rough factory casting, he starts with a heavy file and a drill. Then follows a further buffing with an emory disk, and finally, several applications of sandpaper of varying textures. The work is then complete except for polishing the surface.

Selye prefers to cast in aluminum. It is light, has great strength, polishes to a beautiful patina and "feels" much softer to the touch. Aluminum must be handled thoughtfully to avoid too bright a finish. This would result in a new "kitchen pot" look. Using machinist's rouge, the sculptor can avoid this, turning out finishes that are either softly dull, like old pewter, or as lustrous as sterling silver. The rouge is put on with a buffering wheel holding a dental felt pad. The final step is to apply paste wax with a lamb's wool buffer.

Just how successfully Jason Selye has turned his trick of using commercial casting to earning a living becomes clear when one totes up the results of his recent show at a New York gallery. Of five sculptured pieces sold, four were industrial cast. Another form of fine art is thus brought within reach of the popular pocketbook with no net loss to the artist. ▲

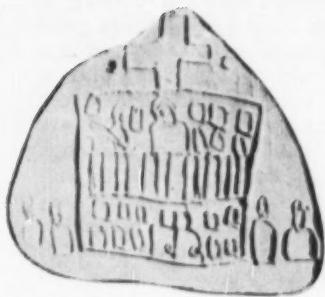
THE DISPLAYMAN'S WORLD:*continued from page 34*

light fixtures. It's difficult to say what an average budget would be; it depends entirely upon the volume of business done by the store. Excluding salaries, a large store might spend somewhere between \$40,000 and \$70,000 a year on display fixtures, props, and promotions of all types. A small store may set aside a tenth of this amount. 2% to 6% of the annual gross income should be a fair guide.

We can probably say that the salary range is the same story as in other types of work. Those who have more to offer can naturally demand a higher wage. First let's exclude the unionized workers, because a large percentage of the retail stores do not come under union regulations.

Beginners will hardly get wealthy. Even large department stores make a habit of paying the minimum to apprentices—usually a dollar to so an hour. At intervals, this will be upped to the point where a two year man may be earning perhaps sixty a week. If you have little more than me-

please turn to page 42



MEDALS OF CLAY

charms and medallions of painted ceramic

—Frank R. Chow

ORIGINALS in ceramic—a simple method for creating your own religious medallions, costume jewelry and accessories. Low in cost, requiring simple tools and materials, the projects can be done by six year olds as well as adults.

A youngster, working under the guidance of the art department at Immaculate Heart College in Los Angeles, here demonstrates the procedure.

First, pour a solution of plaster of paris into a handy, flat bottomed receptacle like a pie plate tin. This will make a wall plaque when finished. For smaller objects, like medallions or pendants, pour your plaster into a pre-shaped clay form which has been lightly smeared with vaseline to allow easy removal. Allow plaster to harden. When hard, apply a thin watercolor wash over the smooth surface, so that subsequent carving can be seen better.

Now, using an X-acto knife or similar, sharp-pointed pin, carve a free hand design onto the plaster. (If required, you may trace the design.) Scratch bold lines; delicate ones will not mold well. You may press a bit of clay over the surface from time to time, obtaining a proof of how the carving is progressing.

When the carving is completed, press clay over the plaster, insert the clay in a kiln and fire to bisque state:

please turn to page 42



—photographs courtesy Immaculate Heart College

HOT PAINT:*continued from page 17*

Vinyl colors are applied in the normal manner. Another unusual characteristic of the pigments is that they will not harden at all unless heated. Thus, it is possible to leave them on a palette for lengthy periods with no waste.

The bonding is a simple procedure: a housewife's iron (or the kitchen oven) is set for 350° (i.e., cotton) and heat applied to the unpainted back of the canvas. In two to five minutes the painting is dry. It will not crack or peel off the canvas and it becomes waterproof as well. A glass palette is recommended. Still new to the market, the pigments cost about the same as conventional oils (with which they cannot be mixed). For further information contact: *Vinyl Art Supply Corp., Argyle, N.Y.* The pigments were developed by B. F. Goodrich. ▲

INSPIRATION HAS MANY FACES:*continued from page 12*

masters. Few of us can afford a Rembrandt, Velasquez or Vermeer original in our own home. But the museum offers first hand scrutiny of masterworks. A dreary reliquary of the past? Museums vibrate with emotion and drama—captured for the viewer of centuries to come!

So, when your well runs dry, go to the art museum—a treasure house of inspiration, adventure and information. ▲



Copying the masters—students have done it at the Louvre for two-hundred years . . .

FASHION ART AND YOU:*continued from page 33*

arise during the merchandiser's weekly schedule. Training of sales people is important in this job too, and a thorough grasp of the work of the illustrator, designer, display manager and advertising department. The salary range is excellent.

You cannot expect to enter any of these fields without the solid training that a good school affords.

Consider fashion work in the same light as any college course where thorough technical training is mandatory. A recognized fashion school does a great deal beyond developing technical efficiency; it is a counselling service, a research center and often a placement bureau for talented graduates. Every year, new aspirants seek this training and always there are opportunities waiting for those of ability. It is not a field for the dilettante; you must be willing and able to work hard. It will be quite some time before you can master your chosen profession. The fashion school, unlike the general art school, is in a position to afford you on-the-job training as well. Its students often secure part-time employment while in training, at manufacturing firms and in department stores. This practical approach teaches valuable lessons no amount of textbook reading can match. If you feel this is the career for you, I'll be happy to answer any questions and help you determine where your natural abilities lie. Just write to me in care of DESIGN. ▲

MEDALS IN CLAY:*continued from page 41*

Readers who have no kiln handy may use Pyrocon, a new medium which can be fired rock hard in an ordinary kitchen stove. (Available at most art stores or department store hobbycraft sections.)

The fired clay duplicate is then ready for decorating with Dek-All or watercolor. Apply the color evenly. If Dek-All is used, the object is ready for use. If watercolor is your medium, the object should be dipped into or sprayed with a solution of waterproof compound. (Try Grumbacher Tuffilm.)

The last step: drill a small hole at the top of the medal, charm or pendant and insert a chain for wearing about the neck. The same procedure can be followed in making buttons, earrings or pins. In these latter cases, glue on a metal finding to complete the piece. ▲

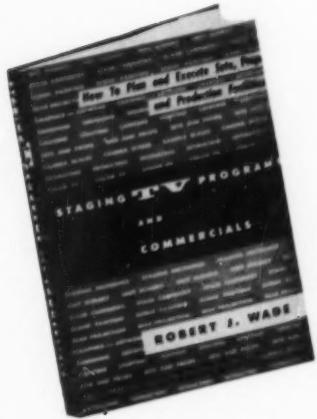
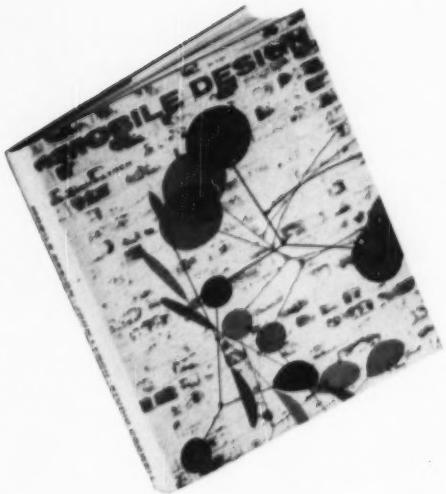
THE DISPLAYMAN'S WORLD:*continued from page 34*

chanical talent, this is where you're apt to stay. The more imaginative individual can progress to status as an assistant display manager, an artist, card writer or whatever his aptitude indicates, with a proportional increase in salary. Stores in New York, Chicago, Cleveland and St. Louis pay around seventy-five to eighty-five a week at this level. The display manager in these cities averages \$6000 to \$12,000 a year as head of the department, and a few top notchers earn \$30,000 a year plus bonuses.

Ideas always surround you and the successful display man is very sensitive to such things as color, mood, texture, reflections—the small things most people see every day without consciously recognizing their existence. The display man finds himself thinking of these things every time he goes to a theater, passes a rival window, sees a discarded newspaper blowing down the sidewalk. He exists for the next unusual, attention getting, sales-appealing idea. Even his holidays are integrated to his work; he travels to see fresh objects, scenery. Like as not, when he stops over for a change of trains, he scurries through a new town's downtown district, eyes gulping in store windows whole for regurgitation and digesting when the train pulls out again.

It is a hard, driving world, but a rewarding one for the comer. It leads to unlimited merchandising horizons for a few, but the challenge is always there. ▲

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Here are just a few recent top art books which can be secured through the Book Service. Each issue, DESIGN lists many more.

(See pages 10 and 11 of this issue)

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Advertising Layout (Longyear)	\$ 6.50	\$ 5.50
Arts & Crafts For Elementary Teachers	2.75	2.50
Block Printing on Fabrics (Pettit)	5.00	4.25
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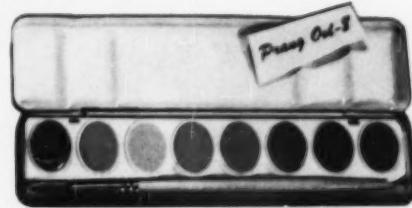
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